

JOHN FAHEY

GUITAR ANTHOLOGY





AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

JOHN FAHEY

GUITAR ANTHOLOGY



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CONTENTS

INTRODUCTION - AMERICAN PRIMITIVE
GUITAR

DISCOGRAPHY

AMERICA

WHEN THE SPRINGTIME COMES AGAIN

THE ASSASSINATION OF STEPHAN
GROSSMAN

BRENDA'S BLUES

DANCE OF THE INHABITANTS OF THE
PALACE OF KING PHILIP OF SPAIN

DESPERATE MAN BLUES

IN CHRIST THERE IS NO EAST OR WEST

JAYA SHIVA SHANKARAH

JOHN HENRY

POOR BOY, LONG WAYS FROM HOME

SLIGO RIVER BLUES

SOME SUMMER DAY

SPANISH DANCE

STEAMBOAT GWINE 'ROUND DE BEND

SUN'S GONNA SHINE IN MY BACKDOOR
SOMEDAY BLUES

SUNFLOWER RIVER BLUES

TELL HER TO COME BACK HOME

THE YELLOW PRINCESS

AMERICAN PRIMITIVE GUITAR

One of the last, great pioneers of guitar exploration, the late John Aloysius Fahey (1939–2001) was the grandfather of instrumental acoustic fingerstyle guitar. For over four decades, Fahey's vast output of raw, imaginative, deeply beautiful, and sometimes bone-chilling guitar compositions have inspired legions of followers, including such disparate artists as Pete Townshend, Leo Kottke, Beck, Thurston Moore, and Jim O'Rourke, not to mention countless bedroom fingerpickers across the planet.

More than just a self-taught guitarist, Fahey was a musicologist, composer, record collector, writer, independent record label owner, painter, thinker, provocateur, visionary, and iconoclast. These attributes helped inform his unique sound, often infused with a variety of styles reaching far beyond the anchor of the blues he so loved, incorporating folk, classical, avant-garde, psychedelic, rock, jazz, country, bluegrass, world music, and more. John viewed the guitar as an orchestra in itself, regularly employing counterpoint and alternating bass as his main compositional vehicles. Someone later coined Fahey's style "American Primitive Guitar," reflecting the untrained, exploratory nature of his approach, derived from his study of American roots music.

Eighteen of his works live on in this ***John Fahey Guitar Anthology***, a definitive collection of note-for-note guitar transcriptions presented in both standard notation and tablature, covering his most iconic recordings from the 1960s and '70s. Fahey recorded multiple versions of several early pieces (sometimes three or four, and even with alternate

titles), so to avoid confusion, the source album will be noted with each song in this collection, as well as in the following Discography.

Many of this book's corresponding recordings can be found on the excellent John Fahey compilation albums released in the 1990s, in particular, ***The Legend of Blind Joe Death*** and ***Death Chants, Breakdowns & Military Waltzes***. But to create even further confusion, both of these albums include two versions of most of the songs—the originals and the “updated” recordings he produced a few years later. In the Discography, these are designated as “1” or “2,” respectively, so it is clear which version each transcription is based upon.

Before you begin your guitar adventure, it is helpful to note a few things about Fahey's technique. He used a thumbpick and two fingerpicks (on the index and middle fingers), much like a banjo player. Picks are not necessary to learn the songs, but they will help in emulating the Fahey sound, if so desired. Otherwise, fingernails will do just fine. Alternating bass notes played with the thumb are used throughout these pieces, and often repeated with variations. Though Fahey's technique was far from traditional, you can generally assign the thumb to the bottom three low strings, and the fingers to the top three high strings. The key to most of Fahey's material is learning the pickhand patterns; once you can get them engrained in your fingers, you'll be off and pickin'.

DISCOGRAPHY

The Legend of Blind Joe Death (1996, Takoma – compilation album)

- “Desperate Man Blues” (2)
- “In Christ There Is No East or West” (2)
- “John Henry” (1)
- “Poor Boy, Long Ways from Home” (2)
- “Sligo River Blues” (2)
- “Sun’s Gonna Shine in My Backdoor Someday Blues” (2)

Death Chants, Breakdowns & Military Waltzes (1996, Takoma – compilation album)

- “Dance of the Inhabitants of the Palace of King Phillip of Spain”
- “Some Summer Day” (2)
- “Spanish Dance” (2)
- “Sunflower River Blues” (2)
- “When the Springtime Comes Again” (2)

The Transfiguration of Blind Joe Death (1965, Takoma)

- “Brenda’s Blues”
- “Tell Her to Come Back Home”

The Yellow Princess (1968, Vanguard)

- “The Yellow Princess”

America (1971, Takoma)

- “America”

Old Fashioned Love (1975, Takoma)

- “The Assassination of Stephan Grossman”
- “Jaya Shiva Shankarah” (duet with Woodrow Mann)

Live in Tasmania (1981, Takoma)

- “Steamboat Gwine ’Round de Bend”

from America

America

Written by John Fahey

Drop D tuning:
(low to high) D-A-D-G-B-E

A

Rubato ♩ = approx. 180

* G6

Gtr. 1
(12-str. acous.)

mp
w/ thumbpick & fingerpicks
Harm. ---
let ring throughout

rit.

12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12

*Chord symbols reflect implied harmony.

A tempo

D6

8va ---

loco

rit.

Harm. ---

7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	0
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7

A tempo

G6

8va ---

Harm. ---

5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

Pitch: D E B D E B D E D E B D E B D E D E B D E B D E D E B D E B D

♩ = approx. 100

B6

8va ---

G6

D6

accel.

rit.

Harm. ---

4	4	4	4	4	4	4	4	4	4	5	5	5	5	5	7	7	7	7	7
4	4	4	4	4	4	4	4	4	4	5	5	5	5	5	7	7	7	7	7

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♩ = approx. 78
G6

♩ = approx. 83
Em7/A

Em7

loco

rit.

Harm. -----

D

G

D

G

Harm. -----

D

G

D

sva -----

rit.

Harm. -----

Pitch: B
G
D

Free time

D

loco

G/B

G6/B

G/B

pp

B

Moderately slow ♩ = 70 (♩ = $\frac{1}{3}$)

N.C.

G

Em7/A

D

First system of musical notation for guitar. The treble clef staff shows a melody starting with a whole rest, followed by quarter notes G4, A4, B4, and A4. The bass clef staff shows a sequence of chords: N.C. (open strings), G (0 2), Em7/A (0 0 2 0), and D (0 2 3 0). The melody is marked *mf*.

G6

Bbadd#4

Esus4

A

Second system of musical notation for guitar. The treble clef staff shows a melody starting with a quarter note G4, followed by quarter notes A4, B4, and A4. The bass clef staff shows a sequence of chords: G6 (0 0 0 0), Bbadd#4 (3 3 3 0), Esus4 (2 2 2 0), and A (0 2 2 2).

G6

Bbadd#4

Esus4

D

Third system of musical notation for guitar. The treble clef staff shows a melody starting with a quarter note G4, followed by quarter notes A4, B4, and A4. The bass clef staff shows a sequence of chords: G6 (0 0 0 0), Bbadd#4 (3 3 3 0), Esus4 (2 2 2 0), and D (0 2 2 2).

G6

Em7/A

D

Fourth system of musical notation for guitar. The treble clef staff shows a melody starting with a quarter note G4, followed by quarter notes A4, B4, and A4. The bass clef staff shows a sequence of chords: G6 (0 0 0 0), Em7/A (0 0 0 0), D (2 2 2 0), and a final D chord (0 2 2 2) with a double bar line.

G6

Em/A

D

Fifth system of musical notation for guitar. The treble clef staff shows a melody starting with a quarter note G4, followed by quarter notes A4, B4, and A4. The bass clef staff shows a sequence of chords: G6 (0 0 0 0), Em/A (0 0 0 0), D (2 3 2 3), and a final D chord (0 0 0 2).

G6 Bbadd#4 Esus4 A

G6 Bbadd#4 Esus4 D

G6 Em/A D Bbadd#4

G6 Em/A D

C

Moderately ♩ = 98

Em

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in a soprano clef, and the guitar part is written in a standard six-string guitar notation. The melody is a simple, folk-like tune, and the guitar part provides a harmonic accompaniment. The score is divided into four measures, each containing a measure of the melody and a measure of the guitar accompaniment. The guitar part uses a mix of chords and single notes, with some measures featuring a bass line. The overall style is that of a traditional folk song.

Musical score for "D" in G major, Op. 10, No. 1 by Frédéric Chopin. The score is in 3/4 time and consists of 16 measures. The melody is written on a treble clef staff with a key signature of one sharp (F#). The bass line is written on a bass clef staff with natural notes. The piece features a mix of eighth and sixteenth notes, with a final measure ending on a whole note D.

The image shows a musical score for the song "The Wind" by The Beatles. It features a guitar part in E minor (Em) and a bass part in D major (D). The score is in 4/4 time and consists of four measures. The guitar part is written on a single staff with a treble clef and a key signature of one sharp (F#). The bass part is written on a single staff with a bass clef and a key signature of one sharp (F#). The guitar part starts with a half note E4, followed by a quarter note F#4, and then a series of eighth notes. The bass part starts with a half note D3, followed by a quarter note E3, and then a series of eighth notes. The score is arranged in a 2-staff system for each measure.

[illegible][illegible]

First system of guitar notation. The treble clef staff shows a melody in D major. The bass staff shows a bass line with fret numbers: (0) 5, 0, 0, 4, 0, 0, 2, 0, 2, 0, 0.

Second system of guitar notation. The treble clef staff continues the melody. The bass staff shows fret numbers: (0) 0, 0, 0, 0, 2, 0, 0, 2, 0, 0, 0, 3, 2, 2, 2, 0, 0.

Third system of guitar notation. The treble clef staff continues the melody. The bass staff shows fret numbers: (0) 0, 0, 0, 0, 0, 2, 0, 2, 0, 0, 0, 0, 0, 0, 3.

Fourth system of guitar notation. The treble clef staff continues the melody. The bass staff shows fret numbers: (3) 4, 2, 4, 2, 3, 2, 2, 3, 2, 2, 3, 2, 2, 3, 2, 2.

Fifth system of guitar notation. The treble clef staff continues the melody. The bass staff shows fret numbers: 4, 0, 4, 0, 0, 4, 0, 0, 0, 0, 2, 0, 2, 0, 0, 2, 0, 0.

Sixth system of guitar notation. The treble clef staff continues the melody. The bass staff shows fret numbers: (0) 4, X, 3, 4, 2, 3, 2, 2, 3, 2, 2, 3, 2, 3, 2, 3, 0, 0, 0, 0, 2.

[illegible]

Musical score for "The Rose Tree" in G major, 3/4 time. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, and the bass line is written on a single staff. The piece is marked "Dm6/F" and includes a "3" indicating a triplet in the bass line.

The musical score consists of two systems. The first system is labeled 'Dø (no 3rd)' and the second system is labeled 'Dm6/F'. Both systems feature a treble clef and a key signature of one sharp (F#). The first system has a melody line with eighth and quarter notes, and a bass line with whole and half notes. The second system has a melody line with eighth and quarter notes, and a bass line with whole and half notes. The bass line in the second system includes a triplet of eighth notes.

G/B Dm6/F D

G/B Dm6/F D

Em D5

Em D5

G/B Dm6/F D

G/B Dm6/F Dsus1 D

E

D $\sharp$

12 12 12 12 14 12 10 12 10 10 10 10

12 10 12 12 12 14 12 10 12 10 10 10

10 12 12 10 10 10 0 0 5 7 7 5

G7/D

D

1 1 0 3 2 3 0 2 3 2 0 5 7 5

G7/D

D

1 1 1 3 2 3 0 2 3 2 3 0

D $\sharp$

G7/D D

G7/D D

F D $\sharp$ sus2

Dsus2/C D6sus2

Dsus2/C D6sus2

Dsus2/C Dsus2

G
Em

Em/F#

Em/G

0 0 0 0 7 7 7 7 7 0

5 5 5 5 5 5 5 5 5 4

Em/F#

Em

0 0 5 0 0 0 0 0 0 0

4 4 4 4 4 4 2 0 2

E5/D

3 0 0 0 3 0 0 0

2 2 2 2 2 0 x 0

H

Em

0 0 0 0 0 0 0 0 0 0 0 0

5 5 4 2 5 4 2 0

0 0 0 0 0 0 0 0

5 5 4 2 5 4 2 0

[illegible]

I

[illegible]

Cadd9

G6/B

(3) 0 3 3 0 3 0 3 0 3 0 3

3 2 3 2 3 2 3 0 2 0 2 0 2 0 2 2

Cadd9 G6/B

(3) 0 3 0 3 0 | 3 0 3 3 | 0 3 0 3 | 3 3 3 0

3 2 3 2 0 | 3 2 3 0 | 2 0 2 0 | 2 0 2 0

Gm6/Bb
 G6/B

rit.

Gm6/Bb

J
Free time
D

D6sus2 Dsus2 D Dsus2 D6sus2 Dsus2 D Dsus2

D6sus2 Dsus2 D

G6

mp
Harm. -----

D6
8va -----

D

Harm. -----

Written by John Fahey

A

*Gtr. 1 **Dm
(acous.)

*To play along with recording, tune down 1/4 step
**Chord symbols reflect basic harmony.

3/4

C E/B A Gadd9/D

3 (2) 0 0 0 1 2 2 1 0 2 2 2 2 2 5 0 0 3 2 2 0

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B

Gadd9/D G/D Dm Gadd9/D

G/D E/B A **A tempo**
N.C.

rit.

*Both downstemmed notes plucked w/ thumb.

C

Dm C D5

C E/B A **Freely**
D

rit.

D

Moderately ♩ = 100 (♩ = ♩)

D Dadd9 D

Dadd9 D Dmaj7 D

Dadd9 D

Dadd9 D Dmaj7 D

To Coda

E G/D D

G/D D Freely A N.C.

rit.

F

A tempo

D

Dadd9

D

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first four measures of the piece. The second system contains the next four measures. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff, and the accompaniment is written on a single staff. The melody features a mix of eighth and quarter notes, with some measures containing beamed eighth notes. The accompaniment consists of a steady eighth-note pattern. The piece concludes with a final measure in the second system.

Dadd9

Dmaj7

D

Dmaj7

D

N.C.

[illegible]

G

Fadd#4

Em

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff, and the accompaniment is written on a grand staff (treble and bass staves). The lyrics are written below the melody. The first system ends with a repeat sign, and the second system ends with a double bar line.

Fadd#4

Em

H

Csus2

G/B

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a piano accompaniment line. The key signature is one sharp (F#), and the time signature is 3/4. The melody is written on a single staff with a treble clef. The piano accompaniment is written on a grand staff (treble and bass clefs). The melody features a mix of eighth and quarter notes, with some rests. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. The score is presented in a clean, professional layout with clear notation and a white background.

G/Bb D6/A D6sus4/A D5

(0) 1 0 1 0 2 0 0 0 0 2 3 0 3 0 2 3 0 3 0 2

Dsus2/C G6/B

(2) 3 0 3 0 2 3 0 3 0 0 2 0 2 0 0 2 0 2 0 0

Gm6/Bb Slightly slower, freely
D

(0) 1 0 1 0 0 3 0 3 0 2 3 3 3 3 3 3 3

I
Moderately slow ♩ = 96
Gadd9 Em(add9)

5 0 5 0 5 0 5 0 2 0 2 0 2 0 2 0

Gadd9 Em(add9)

(0) 5 0 5 0 5 0 5 0 2 0 2 0 2 0 2 0

Tempo II

Gadd9

Em(add9)

Em6

Em

Em6

Em

Em6

Em

Em6

Em

Bm7

Em

Bm7

Slightly slower

Em

N.C.

*As before

J

Tempo III

Gadd9

Em(add9)

Tempo II

Gadd9

Em(add9)

Em6

Em

Em6

Em

Em6

Em

Em6

Em

Bm7

Em

Bm7

Slightly slower, freely
Em(add4)

D.S. al Coda
NC.

⊕ Coda

K

G/D

D

G/D D Dmaj7 **Freely**
A

(0) 7 0 7 0 | 10 7 5 | 5 7 7 6 | 0 5 7

L
Tempo II
D Dadd9 D

5 7 7 0 | 7 5 | 5 7 5 7 | 5 5 7

Dsus2 D Dmaj7 D N.C.

5 7 0 | 7 | 7 7 6 7 0 | 7 7 0 0

M
Fadd#4 Em

(0) 1 2 0 1 2 0 | 1 2 0 3 1 2 | 0 0 0 0 0 | 0 0 0 0 0

Fadd#4 Em

(0) 1 2 0 1 2 0 | 1 2 0 3 1 2 | 0 0 0 0 0 | 0 0 0 0 1

N

Csus2 G/B

(1) 0 1 0 1 | 0 3 1 0 | 0 0 0 0 | 0 0 0 0

3 0 3 0 | 3 0 3 0 | 2 0 2 0 | 2 0 2 0

G/Bb D6/A Bm7 D5

(0) 0 0 0 2 | 0 0 0 2 | 3 2 3 2 | 0 0 0 0

1 0 1 0 | 0 0 2 0 | 0 2 0 2 | 0 0 0 0

Dsus2/C G6/B

3 2 3 2 | 3 2 3 2 | 3 0 3 0 | 3 0 3 0

0 0 0 0 | 3 0 3 0 | 3 0 3 0 | 2 0 2 0

Gm6/Bb

(0) 3 0 3 0 | 3 0 3 0 | 3 0 3 0 | 3 0 3 0

2 0 2 0 | 1 0 1 0 | 1 0 1 0 | 1 0 1 0

rit.

Slightly slower, freely
D

3 0 3 0 | 3 0 3 0 | 3 0 3 0 | 3 0 3 0 | 3 0 3 0

2 0 2 0 | 1 0 1 0 | 1 0 1 0 | 1 0 1 0 | 1 0 1 0

from *Old Fashioned Love*
The Assassination Of Stephan Grossman
 Written by John Fahey

A

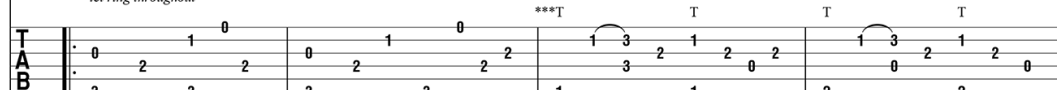
Moderately slow ♩ = 90

**C/G

*Gtr. 1 (acous.)



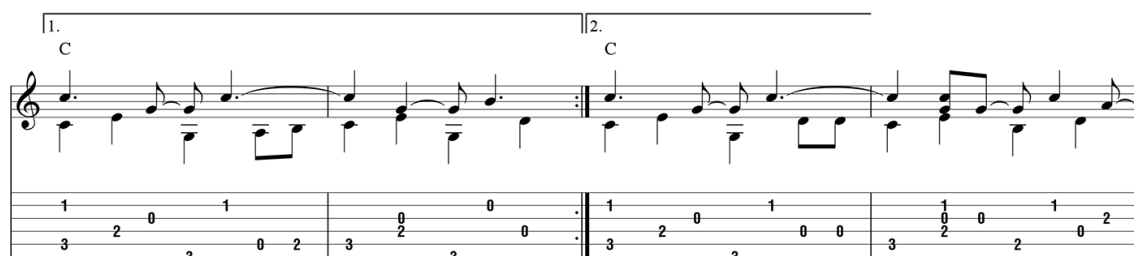
f
 w/ thumbpick & fingerpicks
 let ring throughout



*To play along with recording, tune down 1/4 step.

***T = Thumb on 6th string

**Chord symbols reflect implied harmony.



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B

F D7/F# C/G

T T T T

(2) 3 1 2 0 2 1 3 2 1 2 0 0 2 1 0 0 2 1 0 0 2 2

F F6 Fm6 Bb7 G7

T T T T

(2) 1 3 2 2 3 3 2 1 (1) 1 3 3 1 3 0 3 0 3 0 3 0 0

C/G F D7/F#

T T T T

0 2 1 0 0 1 0 2 2 1 3 2 1 2 3 0 2 1 3 2 1 2 0

C/G D7/F# G C

T

0 2 1 0 2 1 3 0 0 0 0 1 2 0 1 0 2 1 0 1 0 2

C

C F D7/F# C

T T T T

(1) 1 1 0 1 0 0 1 2 0 1 0 2 3 2 1 3 0 0 1 0 1

F D7/F# C

T T T T

0 0 1 2 3 2 1 2 3 0 3 0 3 2

1 1 2 2

F D7/F# C

T T T T

1 3 0 1 3 0 1 1 0 0 3 0 1 0 0 2

3 3 1 1 2 2 3 3 3 3 3 3

F D7/F# C F

T T T T

1 3 0 1 2 0 0 0 3 0 1 0 3 0 1 3 0

1 1 2 2 3 3 3 3 3 3 1 1

G7 C F G7

T T

3 0 3 0 0 0 1 3 0 1 2 3 0 0 3 0 3 0 0 0

3 3 3 3 3 3 3 1 1 3 3 3 3 3

Am C

(0) 3 0 3 0 5 5 8 5 5 7 5 7 1 0 1 0

3 3 0 0 0 5 7 7 3 2 3 2

Am C E/B Am G

The first system of guitar notation consists of two staves. The treble staff contains a melody with eighth and quarter notes, including some slurs. The bass staff contains fingerings for the left hand, with numbers 0-5 and 7. Chords are indicated above the staff: Am, C, E/B, Am, and G.

D
C/G F D7/F#

The second system of guitar notation continues the piece. It features a key signature change to D major, indicated by a 'D' in a box. Chords are C/G, F, and D7/F#. The notation includes fingerings and trills marked with 'T'.

C/G D/F# G

The third system of guitar notation shows chords C/G, D/F#, and G. The melody continues with eighth notes and slurs. Fingerings are provided for the bass staff.

C/G F6 D7/F#

The fourth system of guitar notation includes chords C/G, F6, and D7/F#. The notation features trills marked with 'T' and various fingerings.

C/G D7/F# G C Am7 C/G C/E C

The fifth system of guitar notation concludes the piece with chords C/G, D7/F#, G, C, Am7, C/G, C/E, and C. It includes a 'rit.' (ritardando) marking and ends with a double bar line.

from *The Transfiguration of Blind Joe Death*

Brenda's Blues

Written by John Fahey

Capo III

A

Moderately slow $\text{♩} = 95$

N.C. Fm/A $\flat$

*(Dm/F)

F $\sharp$ °7

(D $\sharp$ °7)

Gtr. 1
(acous.)

mf
w/ thumbpick & fingerpicks
let ring throughout

**T

T
A
B

*Symbols in parentheses represent chord names respective to capoed guitar.

Symbols above reflect actual sounding chords. Capoed fret is "0" in tab.

Chord symbols reflect basic harmony.

**T = Thumb on 6th string

B

E $\flat$ (C) C7 (A7) Fm/A $\flat$ (Dm/F) B $\flat$ (G) E $\flat$ (C)

T

To Coda

C7 (A7) Fm/A $\flat$ (Dm/F) B $\flat$ (G) E $\flat$ (C) A $\flat$ (F) C $\flat$ (A $\flat$) E $\flat$ (C)

T

C

E $\flat$ (C) A $\flat$ (F) B $\flat$ (G) E $\flat$ (C) A $\flat$ (F) B $\flat$ (G) E $\flat$ (C) A $\flat$ (F) B $\flat$ (G) E $\flat$ (C)

T

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Ab (F) Bb (G) Eb (C) Ab (F) Bb (G) Eb (C) Ab (F) Bb (G) Eb (C) Ab (F)

T (2) 1 3 0 3 1 3 3 1 0 0 3 0 1 0 2 1 3 0 3 1 0 2 1 3 0 3 1

2nd time, Gtr. 1: w/ Fill 1

Bb (G) Eb (C) Ab (F) Bb (G) Eb (C) Ab (F) Bb (G) Eb (C)

T 0 3 1 0 2 1 2 3 0 3 1 0 1 3 1 3 0 1 0 0 3 0 1 0 0 2 3 0 3 0 3

Ab (F) Bb (G) Eb (C) Ab (F) Bb (G) Eb (C) Ab (F) Bb (G) Eb (C) Bb (G)

T 1 3 0 3 1 0 0 2 1 3 0 3 0 1 3 0 2 1 3 0 3 1 0 1 0 3 3 2 3 0

2nd time, D.S. al Coda

Fm/Ab (Dm/F) F#o7 (D#o7) Eb (C)

T 1 1 1 3 1 1 0 1 0 2 1 2 1 2 2 1 0 0 0 1 0 2

rit.

Fill 1
Gtr. 1

1 3 1 3 1 1 0 2 3 2 3

from *Death Chants, Breakdowns & Military Waltzes*

Dance Of The Inhabitants Of The Palace Of King Philip Of Spain

Written by John Fahey

Tuning:
(low to high) G-C1-C-G-C-E

A

Moderately ♩ = 110

C

*Gtr. 1 (acous.)

mp
w/ thumbpick & fingerpicks
let ring throughout

w/ slide

*Played lap-style.
To play along with recording, tune up 1/4 step.

B

C

C

F

Eb

C

Eb

F

Eb

C

Eb

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F A^b F A^b F A^b F A^b

To Coda 1 1.

F E^b C E^b C E^b C E^b

2.

C E^b C E^b C E^b

D

C A G C A G C A

To Coda 2 D.S. al Coda 1

G C C⁵ A⁵ G⁵ C

⌞ Coda 1 C E^b

D.S. al Coda 2 (take 2nd ending)

⌞ Coda 2 C⁵ A⁵ G⁵ C

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1.

Gm C/G G5

2.

§ B C/G Csus4/G C/G G

C/G Csus4/G C/G

G

C/G Csus4/G C/G G

Gm C/G G5 Gm Bb5

Gm C/G G5

2. C C/G Am/G G

Am/G

G5

Asus4/G G

Asus4/G

G G5

Csus2

G

Csus2

G

Dsus2

G

Dsus2

G

D

§§

C/G

G5

First system of musical notation, measures 1-4. The treble clef staff contains a melody with eighth and quarter notes, including a repeat sign in measure 3. The bass clef staff contains a bass line with fingerings (5, 5, 5, 5) and (5, 7, 8, 5, 8). Measure numbers 5, 5, 5, 5 are written below the bass line.

C/G

G5

Second system of musical notation, measures 5-8. The treble clef staff continues the melody. The bass clef staff continues the bass line with fingerings (5, 5, 5, 5) and (5, 7, 8, 5, 8). Measure numbers 5, 5, 5, 5 are written below the bass line.

2nd time, Gtr. 1: w/ Fill 1
D

D7

C

G5

Third system of musical notation, measures 9-12. The treble clef staff includes a guitar solo with a slur over measures 10-11. The bass clef staff includes a guitar solo with fingerings (7, 7, 7, 7), (10, 7, 9, 7, (7), 5), and (5, 5, 5, 5). Measure numbers 7, 7, 7, 7 are written below the bass line.

To Coda 2

Fourth system of musical notation, measures 13-16. The treble clef staff contains a melody with a repeat sign in measure 14. The bass clef staff contains a bass line with fingerings (5, 5, 5, 5) and (5, 8, 7, 8, 5, 8). Measure numbers 5, 5, 5, 5 are written below the bass line.

*3rd time only

Fill 1
Gtr. 1

Fifth system of musical notation, measures 17-20, enclosed in a box. The treble clef staff contains a guitar solo with a slur over measures 18-19. The bass clef staff contains a guitar solo with fingerings (7, 7, 7, 7), (7, 7, 7, 7, 5), and (5, 5, 5, 5). Measure numbers 7, 7, 7, 7 are written below the bass line.

E

G5 G5#11 Gsus4 G

To Coda 1 Φ *D.S. al Coda 1*
(take repeat)

G5 G5#11 Gsus4 G

Φ Coda 1

Gsus4 G

D.S.S. al Coda 2

Φ Coda 2

from *The Legend of Blind Joe Death*
In Christ There Is No East Or West
 Traditional
 Arranged and Adapted by John Fahey

A

Moderately slow $\text{♩} = 90$
 N.C. G D G C/G G

*Gtr. 1 (acous.)

mf
 w/ thumbpick & fingerpicks
 let ring throughout

rit.

*To play along with recording, tune up 1/4 step.

B

Slower $\text{♩} = 66$
 G5 F6 G5 F5 C

**T

T-----4

**T = Thumb on 6th string

Am7

3rd time, Gtr. 1: w/ Fill 2

G C5 G

Fill 2
 Gtr. 1

rit.

A tempo

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C5 G

1. 2.

D/F# G C/G G G

To Coda

C

*Moderately ♩ = 110

G5 F6 G F5 C

*Slight shuffle feel (♩ = ♩♩)

Am7 G C G

2nd & 3rd times, Gtr. 1: w/ Fill 1

Fill 1
Gtr. 1

C G

7 0 3 3 0 0 3 1 2 0 0 2 0

1., 2.
D/F# G C G

T 0 3 0 2 0 0 3 0 2 0 0 0 0

3.

G5 C

D.S. al Coda

0 0 0 0 0 0 0 0

♢ Coda

G5

0 0 0 0

D

G D G C/G G

rit.

0 2 0 3 3 3 0 2 0 3 0 0 0 0 0 0 0 0

from *Old Fashioned Love*
Jaya Shiva Shankarah
 Arranged by John Fahey

Gtr. 1: Open C tuning:
 (low to high) C-G-C-G-C-E

A

****Moderately slow** ♩ = 89

*Gtr. 1 C/B♭
 (acous.)

C/A

mf
 w/ thumbpick & fingerpicks
 let ring throughout

*John Fahey

**Slight shuffle feel.

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B

C/B $\flat$ C/A C/A $\flat$ C/G

*Gtr. 2
(acous.)

mf

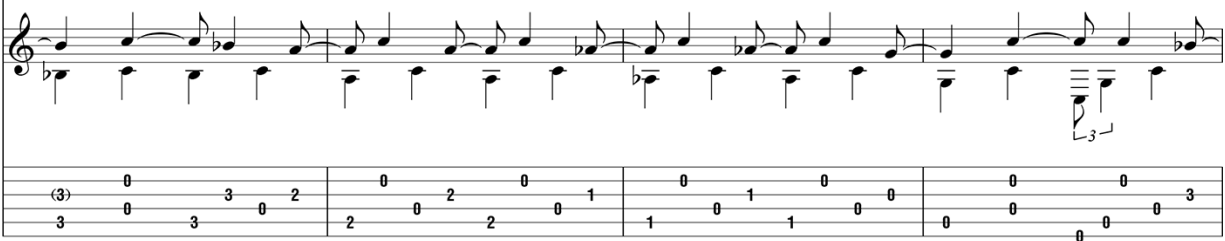


*Woody Mann

Gtr. 1 Riff A



C/B $\flat$ C/A C/A $\flat$ C/G



C/B $\flat$ C/A C/A $\flat$ C/G



C/B $\flat$ C/A C/A $\flat$ C

End Riff A

C
Am
*Gtrs. 2 & 3

*Gtr. 3 (acous.), played *mp*
Composite arrangement

Gtr. 1 **Riff B**

Am C

Am C

Am C

End Riff B

§ **D**
F C

simile on repeats

Riff C

F C

1 3 0 3 2 3 0 | 3 2 3 0 3 0 | 3 0 1 0 | 0 0 0 1 0

5 5 5 5 | 5 5 7 5 7 | 0 0 0 0 | 0 0 0 0 5

F C

1 3 0 3 0 | 2 3 0 3 0 | 3 0 1 0 | 1 0 0

5 5 5 5 | 5 5 7 5 7 | 0 0 0 0 | 0 0 0 0

End Riff C

1.

2 | 0 3 2 | 3

Riff D

9 0 7 0 4 | 0 2 0 0 | 4 0 2 0 0 | 0 2 0 0

0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

2

0 3 2 3 2

3

3 1 0 3

End Riff D

1/4

9 0 7 0

4 0 2 0

2 4 0 2 0

0 0 2 0 0 5

2.

Gtr. 1: w/ Riff D (1st 4 meas.)

Gtrs. 2 & 3

3

2

0 3 2 3 2

3

3 2 3 3 2 3 2

To Coda 1

To Coda 2

Gtrs. 2 & 3

2nd & 3rd times, Gtrs. 2 & 3: w/ Fill 1

(2)

2

0 2 3 2 0

3

Gtr. 1

1/4

9 0 7 0

4 0 2 0

2 4 0 2 0

0 0 2 0 0 3

Fill 1

Gtrs. 2 & 3

0

3 2 3 2

E

Gtr. 1: w/ Riff A
Gtr. 3 tacet

Gtr. 2

C/B $\flat$ C/A C/A $\flat$ C/G

C/B $\flat$ C/A C/A $\flat$ C/G

C/B $\flat$ C/A C/A $\flat$ C/G

C/B $\flat$ C/A C/A $\flat$ C

F

Gtr. 1: w/ Riff B
Am

C

Gtrs. 2 & 3

Am C

(3) 8 5 3 0 1 1 3 1 2 1 1 1 1 2 0

Am C

(0) 3 5 3 5 3 5 3

Am C

*D.S. al Coda 1
(take 2nd ending)*

(3) 8 5 3 0 1 3 1 0 3

♢ Coda 1

*D.S. al Coda 2
(take 2nd ending)*

♢ Coda 2

3 3 1 0 3

4 0 2 0 0 0 2 0 0 0

3

4 0 2 0 0 2 0 0 0

G

*Gtr. 1: w/ Riff A (1st 8 meas.)

Gtr. 3 tacet

C/B $\flat$ C/A C/A $\flat$ C/G

Gtr. 2

w/ pick & finger

8	10	6	6 8	5 6	5
5	7	3	3 5	2 3	2

*Disregard initial upstemmed tie.

C/B $\flat$ C/A C/A $\flat$ C/G

8	8 10	6	6 8	6	5 6 5
5	5 7	3	3 5	3	2 3 2

C/B $\flat$ C/A C/A $\flat$ C/G

Gtr. 2

rit.

8	8	8	8	6	6	5
5	5	5	5	3	3	2

Gtr. 1

rit.

(3)	0	3	0	2	0	2	0	1	0	1	0	0	0	0	0	3
3	0	3	0	2	2	0	2	1	0	1	0	0	0	0	0	3

C/B $\flat$ C/A C/A $\flat$ C

8	8 10	6	6	6	6	8	6	5
5	5 7	3	3	3	3	5	3	2

(3)	0	3	0	2	0	2	0	2	1	0	1	0	1	0	1	0
3	0	3	0	2	2	0	2	2	1	0	1	0	1	0	1	0

H

A tempo

Gtr. 1 tacet

*Gtr. 1: w/ Riff C

Gtr. 2

F

C

w/ pick

3 1 0 1 0 3 | 1 3 0 3 3 0 | 3 2 3 0 3 0 | 3 1 0 3 0 0

*Disregard initial upstemmed tied note.

F C

1 3 0 3 2 3 | 3 0 3 2 1 0 | 3 0 1 1 0 0 | 3 1 1 1 0 0

F C

1 3 0 3 2 3 | 3 0 3 2 0 1 | 3 0 0 0 1 0 | 3 1 1 0 0 0

Gtr. 1: w/ Riff D

3 2 0 3 2 2 | 3 2 3 3 2 3 2 | 3 2 3 3 2 3 2 | 3 2 3 3 2 3 2

Gtr. 2

1. 2.

0 3 2 3 2 3 | 3 3 1 0 3 3 | 0 3 2 3 2 3 | 0 3 2 3 2 3

Gtr. 1

4 0 2 0 0 0 | 2 4 0 2 0 0 | 0 0 2 0 0 5 | 2 4 0 2 0 0 | 0 0 2 0 0 3

I

*Gtr. 1: w/ Riff A (1st 12 meas.)

C/B $\flat$ C/A C/A $\flat$ C/G

Gtr. 2

**-----

w/ pick & finger

8	10	6	6	5
5	7	3	3	2

*w/ grad rit. & decresc., last 8 meas.
**Played behind the beat.

C/B $\flat$ C/A C/A $\flat$ C/G

rit.

5	8	6	6	5
2	5	3	3	2

C/B $\flat$ C/A C/A $\flat$ C/G

8	10	6	8	6	5
5	7	3	5	3	2

C/B $\flat$ C/A C/A $\flat$ C

Gtr. 2

6	5	6	6	8	7	8	7	8	10	8	6	6	5
3	2	3	3	5	4	5	4	5	7	5	3	3	2

Gtr. 1

pp

(3)	3	0	3	0	3	0	2	2	0	2	0	2	0	2	1	0	1	0	1	0	1
3	0	3	0					2	0	2	0	2	0	2	1	0	1	0	1	0	1

from *The Legend of Blind Joe Death*

John Henry

Arranged by John Fahey

A

*Moderately slow $\text{♩} = 89$

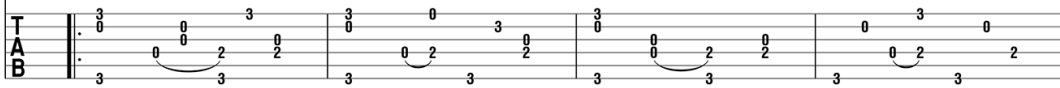
Gtr. 1
(acous.)

**G



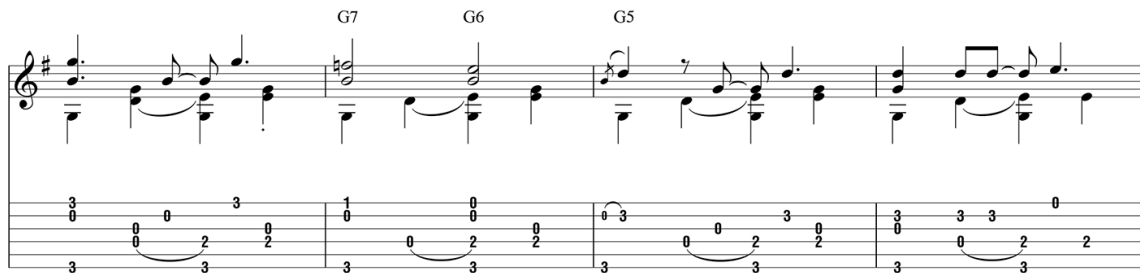
mp

w/ thumbpick & fingerpicks
let ring throughout



*Slight shuffle feel.

**Chord symbols reflect basic harmony.



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2nd-5th times, Gtr. 1: w/ Fill 1
G(#9)

The first system of music consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a guitar solo with a G(#9) chord. The bottom staff is in bass clef and contains a guitar solo with a G(#9) chord. The notation includes various fret numbers (0, 2, 3) and a triplet of eighth notes.

To Coda Φ

G

Play 4 times

The second system of music consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a guitar solo with a G chord. The bottom staff is in bass clef and contains a guitar solo with a G chord. The notation includes various fret numbers (0, 2, 3) and a triplet of eighth notes.

B

G

The third system of music consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a guitar solo with a G chord. The bottom staff is in bass clef and contains a guitar solo with a G chord. The notation includes various fret numbers (0, 2, 3) and a triplet of eighth notes.

G7

G6

G5

The fourth system of music consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a guitar solo with G7, G6, and G5 chords. The bottom staff is in bass clef and contains a guitar solo with G7, G6, and G5 chords. The notation includes various fret numbers (0, 2, 3) and a triplet of eighth notes.

Fill 1
Gtr. 1

The Fill 1 section consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a guitar solo with a G chord. The bottom staff is in bass clef and contains a guitar solo with a G chord. The notation includes various fret numbers (0, 2, 3) and a triplet of eighth notes.

G G7 G6 G

First system (measures 1-4) featuring chords G, G7, G6, and G. The notation includes a treble clef staff with a melody and a bass clef staff with a bass line. Fingerings and triplets are indicated in the bass staff.

G(#9)

Second system (measures 5-8) featuring the G(#9) chord. The notation includes a treble clef staff with a melody and a bass clef staff with a bass line. Fingerings and triplets are indicated in the bass staff.

G Em G Em

Third system (measures 9-12) featuring chords G and Em. The notation includes a treble clef staff with a melody and a bass clef staff with a bass line. Fingerings and triplets are indicated in the bass staff.

C G Em G Em7 G Em G Em

Fourth system (measures 13-16) featuring chords G, Em, G, Em7, G, Em, G, and Em. The notation includes a treble clef staff with a melody and a bass clef staff with a bass line. Fingerings and triplets are indicated in the bass staff.

G Em G7 Em G5 Em7 G5 Em

Fifth system (measures 17-20) featuring chords G, Em, G7, Em, G5, Em7, G5, and Em. The notation includes a treble clef staff with a melody and a bass clef staff with a bass line. Fingerings and triplets are indicated in the bass staff.

G Em G Em7 G Em G Em

G Em G Em G Em G Em

G Em G Em G Em G Em *D.C. al Coda*

♢ Coda

G

from *The Legend of Blind Joe Death*
Poor Boy, Long Ways From Home

Open D tuning:
(low to high) D-A-D-F[♯]-A-D

A

Moderately $\mathcal{J} = 100$

*Gtr. 1
(acous.)

(acous.)

mf
w/ thumbpick & fingerpicks
let ring throughout

TAB

*To play along with recording, tune up 1/4 step.

**Chord symbols reflect basic harmony.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first two measures of the guitar accompaniment. The second system contains the next two measures of the melody and the next two measures of the guitar accompaniment. The melody is written in treble clef with a key signature of one sharp (F#). The guitar accompaniment is written in a standard six-string format with a capo on the first fret, indicated by the '1' at the beginning of the first line. The guitar part uses a mix of eighth and quarter notes, with some measures featuring a half note (1/2) and a quarter note (7) pattern. The melody features a mix of eighth and quarter notes, with some measures featuring a half note (1/2) and a quarter note (7) pattern.

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A D

Musical notation for the first system, measures 1-4. Treble clef, key of D major. Chords A and D are indicated above the staff. The bass line includes fret numbers 0, 2, and 4.

A D

Musical notation for the second system, measures 5-8. Treble clef, key of D major. Chords A and D are indicated above the staff. The bass line includes fret numbers 0, 2, and 4.

B
D

Musical notation for the third system, measures 9-12. Treble clef, key of D major. Chord D is indicated above the staff. The bass line includes fret numbers 0, 7, and 8, with a $\frac{1}{2}$ note indicated above the 8.

Musical notation for the fourth system, measures 13-16. Treble clef, key of D major. The bass line includes fret numbers 0, 7, and 8, with a $\frac{1}{2}$ note indicated above the 8.

Bm7 D

Musical notation for the fifth system, measures 17-20. Treble clef, key of D major. Chords Bm7 and D are indicated above the staff. The bass line includes fret numbers 0, 2, and 1.

Bm7 D

First system of musical notation, featuring a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes. The bass line is shown with fret numbers 0, 2, and 4. Chords Bm7 and D are indicated above the staff.

A D

Second system of musical notation, continuing the melody and bass line. Chords A and D are indicated above the staff.

A D

Third system of musical notation, concluding the first section with a double bar line. Chords A and D are indicated above the staff.

C D

Fourth system of musical notation, starting a new section marked with a "C" in a box. The melody includes a "1/2 hold bend" instruction. The bass line includes fret numbers 7, 8, and 9. Chords C and D are indicated above the staff.

Fifth system of musical notation, continuing the new section. The melody includes a "1/2 hold bend" instruction. The bass line includes fret numbers 7, 8, and 9. A final fret number "1" is shown at the end of the system.

Bm7 D

Bm7 D

A D

A D

D
D

Bm7

D Bm7

D A D

A D

E
D

First system of musical notation. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a bass line with octaves (0) and a 7th fret. A $\frac{1}{2}$ note value is indicated above the first measure.

Bm7 D

Second system of musical notation. The treble staff continues the melodic line. The bass staff features a sequence of chords: Bm7 (0, 2, 0, 2) and D (0, 2, 0, 2). A $\frac{1}{2}$ note value is indicated above the first measure.

Bm7 D

Third system of musical notation. The treble staff continues the melodic line. The bass staff features a sequence of chords: Bm7 (0, 2, 0, 2) and D (0, 2, 0, 2). A $\frac{1}{2}$ note value is indicated above the first measure.

A D

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff features a sequence of chords: A (0, 2, 0, 2) and D (0, 2, 0, 2). A $\frac{1}{2}$ note value is indicated above the first measure.

A D

Fifth system of musical notation. The treble staff continues the melodic line. The bass staff features a sequence of chords: A (0, 2, 0, 2) and D (0, 2, 0, 2). A $\frac{1}{2}$ note value is indicated above the first measure. The system concludes with a double bar line and a *rit.* marking.

from *The Legend of Blind Joe Death*

Sligo River Blues

Written by John Fahey

A

Moderately slow ♩ = 92

*Cmaj7

C

Gtr. 1
(acous.)

mf
w/ thumbpick & fingerpicks
let ring throughout

rit.

Tablature for guitar 1 (acoustic) in 3/4 time. The notation shows a series of chords and single notes, with a 'rit.' (ritardando) marking at the end. The chords are Cmaj7 and C.

*Chord symbols reflect basic harmony.

B

Moderately ♩ = 124 (♩♩ = $\overset{\text{3}}{\text{♩}}$)

C

Fmaj7

**

***T

T

Tablature for guitar 1 (acoustic) in 4/4 time. The notation shows a series of chords and single notes, with a 'rit.' (ritardando) marking at the end. The chords are C and Fmaj7. The notation includes a '3' (triple) marking and a 'T' (thumb) marking.

**Throughout song, pluck both downstemmed notes
w/ thumb except when on non-adjacent strings.

***T = Thumb on 6th string

C

Fmaj7

T

Tablature for guitar 2 (acoustic) in 4/4 time. The notation shows a series of chords and single notes, with a 'rit.' (ritardando) marking at the end. The chords are C and Fmaj7. The notation includes a 'T' (thumb) marking.

C

G6sus4

Fmaj7

T

Tablature for guitar 3 (acoustic) in 4/4 time. The notation shows a series of chords and single notes, with a 'rit.' (ritardando) marking at the end. The chords are C, G6sus4, and Fmaj7. The notation includes a 'T' (thumb) marking.

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C

Trills (T) are indicated above the first and third measures of the bass line.

C

Trills (T) are indicated above the first and third measures of the bass line.

Fmaj7 C

Trills (T) are indicated above the first and third measures of the bass line.

Fmaj7 C

Trills (T) are indicated above the first and third measures of the bass line.

G6sus4 Fmaj7

Trills (T) are indicated above the first and third measures of the bass line.

D

C

C

Fadd9

T

C

Fadd9

C

Gsus4

Fadd9

C

E

C

Fmaj7

C

Fmaj7

C

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the first two measures of the melody and the first two measures of the accompaniment. The second system contains the next two measures of the melody and the next two measures of the accompaniment. The third system contains the final two measures of the melody and the final two measures of the accompaniment. The melody is written in treble clef, and the accompaniment is written in bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The melody features a mix of eighth and sixteenth notes, while the accompaniment consists of a steady eighth-note bass line with chords indicated by numbers 1, 2, and 3.

G6sus4

Fmaj7

C

[illegible]

from *Death Chants, Breakdowns & Military Waltzes*
Some Summer Day
 Written by John Fahey

A %

Moderately slow ♩ = 80 (♩ = ♩³)

*Am

D/A

Am

D/A

Gtr. 1 (acous.)

mf
w/ thumbpick & fingerpicks
let ring throughout

*Chord symbols reflect basic harmony.

Am

D/A

E7

B

Dm(add9)

Am

D/A

To Coda

A7(no3rd)

G

F

A5

1.

E7

**T = Thumb on 6th string

***Both downstemmed notes
plucked w/ thumb (throughout).

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2.

C

E

A little faster (♩ = ♩)
N.C.

Tempo I (♩ = ♩)
D/A D7/A D/A

A little faster (♩ = ♩)
N.C.

Tempo I (♩ = ♩)
D/A D7/A D/A

A little faster (♩ = ♩)
N.C.

Tempo I (♩ = ♩)
D/A D7/A D/A

E E7 E

Dm(add9)

A little faster (♩ = ♩)
N.C.

Tempo I (♩ = ♩)

D

Em/D A7(no3rd)

G

F

A5

D.S. al Coda

⌂ Coda

E

G

F

Am

N.C.

A9(no3rd)/E

from *Death Chants, Breakdowns & Military Waltzes*

Spanish Dance

Written by John Fahey

A

Slow, freely $\text{♩} = 64$

Gtr. 1 (acous.)

mf

w/ thumbpick & fingerpicks
let ring throughout

*T

T A B

*T = Thumb on 6th string

B

Faster, a tempo $\text{♩} = 116$

G C F G C F

T

2nd & 3rd times, Gtr. 1: w/ Rhy. Fill 1

G C F G

T

Rhy. Fill 1
Gtr. 1

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C

C Fadd9 G C Fadd9 G

*High G is picked, next 6 meas.

To Coda 1

C Fadd9 G C C/G

D

G C F G C F

2nd time, Gtr. 1: w/ Rhy. Fill 2

G C F G

E

E F

0 1 0 0 0 | 0 0 3 2 | 1 2 1 2 | 3 2 1 2

0 2 0 2 | 2 0 0 2 | 1 3 1 3 | 1 3 1 0 2

0 0 0 0 | 0 0 0 0 | 1 1 1 1 | 1 1 1 1

To Coda 2

D.S. al Coda 1
(no repeat)

D7/F# G G/A G/B C

T T

(2) 1 0 2 1 0 0 | 0 0 0 0 | 1 2 0 1 2 0 | 1 0 0

2 2 2 2 | 3 0 0 2 | 3 2 3 2 | 3 2 0

2 2 2 2 | 3 0 0 2 | 3 2 3 2 | 3 2 0

Coda 1

F

G C F G Rhy. Fill 2 F C End Rhy. Fill 2

3 0 3 1 | 0 1 0 0 | 3 0 3 1 2 | 1 0 1 0

0 0 0 2 | 3 0 0 0 | 0 0 0 2 | 0 2 0 0

3 3 3 3 | 3 1 3 3 | 3 3 3 3 | 1 3 3 3

G C F G

(9) 3 0 3 1 | 0 1 0 0 | 3 0 3 0 | 3 0 3 0

3 0 3 2 | 3 0 0 0 | 3 0 3 0 | 3 0 3 0

3 3 3 3 | 3 1 3 3 | 3 3 3 3 | 3 3 3 3

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first two measures of the bass line. The second system contains the next two measures. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The key signature has one flat (B-flat), and the time signature is 3/4. The melody features a sequence of eighth and sixteenth notes, with a repeat sign in the second measure of the first system. The bass line consists of eighth and sixteenth notes, with a repeat sign in the second measure of the first system. The second system shows a change in the bass line, with a triplet of eighth notes in the first measure and a single eighth note in the second measure. The melody continues with a sequence of eighth and sixteenth notes, ending with a repeat sign in the second measure. The score is labeled with 'G' and 'F' above the melody, and 'T' above the bass line in the second system.

⊙ Coda 2

D.S.S. al Coda 2
(no repeat)

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in eighth notes, and the bass line is written in quarter notes. The notes are: C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6. The bass line notes are: C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5. The system is divided into two measures by a double bar line.

D7/F# G G/A G/B C C/A C/G C/E C

T T

(2) 1 0 2 1 0 0 0 0 0 0 1 0 1 0 3 0 2 3 0 3 0 3 0 3

from *Live in Tasmania*
Steamboat Gwine 'Round De Bend
 Written by John Fahey

Open G tuning:
 (low to high) D-G-D-G-B-D

A

Slow, freely ♩ = 60

G F G

*Gtr. 1
 (acous.)

mp
 w/ thumbpick & fingerpicks
 w/ slide
 let ring throughout

T
 A
 B

*Lap steel gtr. arr. for gtr.
 To play along with recording, tune up 1/4 step.

E C

D G N.C.

steady
 gliss.

**Strum upwards w/ index finger.

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Faster ♩ = 72 (♩ = ♩)

G C G

Freely
Bm

G

A tempo
C

Bb

(♩ = ♩)

G5 B5

G

B5

G

D

Cadd9

D

Cadd9

($\text{♩} = \text{♩} \text{ } \text{♩} \text{ } \text{♩}$)

G

Bm

G

steady gliss.

*Both notes plucked w/ thumb.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody in G major, starting with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The second system contains the guitar accompaniment, written on a six-string guitar staff. The guitar part includes fret numbers (0, 5, 8, 11, 12) and chord diagrams for C and Eb. The score is marked with a common time signature (C) and a key signature change to E-flat major (Eb) for the second system.

Musical score for the progression "Cadd9 D Cadd9". The score is written on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The first measure (Cadd9) features a treble staff with a half note G4, a quarter note A4, a quarter note B4, and a half note C5, with a whole note F#3 in the bass staff. The second measure (D) features a treble staff with a half note D5, a quarter note E5, a quarter note F#5, and a half note G5, with a whole note D3 in the bass staff. The third measure (Cadd9) features a treble staff with a half note G4, a quarter note A4, a quarter note B4, and a half note C5, with a whole note F#3 in the bass staff.

The Wind

Peter Dinklage

G

Bm

G

G

steady gliss.

* As before

The musical score for 'D' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#). It features a melody with various note values, including eighth and sixteenth notes, and rests. The bottom staff is a bass clef with a key signature of one sharp (F#). It features a bass line with various note values, including eighth and sixteenth notes, and rests. The score is marked with a 'D' at the beginning of the second staff.

The musical score for 'G' and 'D' is presented in two systems. The first system, labeled 'G', shows a treble clef staff with a G major triad (G4, B4, D5) and a bass line with a G pedal point (G2). The second system, labeled 'D', shows a treble clef staff with a D major triad (D4, F#4, A5) and a bass line with a D pedal point (D2). The score includes a key signature of one sharp (F#) and a common time signature (C).

F

G G

steady gliss.

*As before

D Eb E F F# G

D.S. al Coda

D Freely G

steady gliss.

⌘ Coda

C Eb

*P.M.-----

12 12 12 12 11 11 12 12 12 12 12 12 12 12 12 12 12 0 2 2

*As before

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody and the guitar accompaniment. The vocal melody is written on a single staff with a key signature of one sharp (F#) and a common time signature (C). It features a series of eighth and sixteenth notes, with triplets marked above the first three measures. The guitar accompaniment is written on a six-string guitar staff, showing fret numbers (0, 7, 5) and a capo position of 7. The second system continues the guitar accompaniment, also showing fret numbers and a capo position of 7. The score is for a single melodic line, likely a vocal or a flute, and a guitar accompaniment.

The image shows a musical score for a guitar solo. The top staff is a vocal line in G major, 4/4 time, with a key signature of one sharp (F#). The bottom staff is a guitar accompaniment in G major, 4/4 time, with a key signature of one sharp (F#). The vocal line includes a 'rit.' (ritardando) and a 'steady gliss.' (glissando) instruction. The guitar accompaniment includes a 'rit.' and a 'steady gliss.' instruction. The score is for a guitar solo.

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the vocal melody in G major, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The melody includes a triplet of eighth notes, a half note, and a quarter note. The second system continues the melody with a half note, a quarter note, and a half note. The third system shows the melody concluding with a half note, a quarter note, and a half note. The lyrics 'The Rose Tree' are written below the first system, and 'The Rose Tree' is written below the second system. The score is marked with a piano (p) dynamic and a mezzo-piano (mp) dynamic. The tempo is marked 'P.M.' (Piano Moderato). The score is written for a single voice part.

Arranged by John Fahey

**T = Thumb on 6th string

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F# F#/E F# F#/E F# F#/E F# F#/E

T T T T

(2/3) 3 2 3 4 2 4 3 4 3 2 3 4 2 4 4

2 0 2 0 2 0 2 0

F# F#/E F# F#/E F# F#/E F# F#/E

T T T T

(2) 3 2 4 3 4 3 4 3 4 3 4 3 4 3 4 4

2 4 0 4 4 2 4 0 4 4 2 4 0 4 4

F#(b6) F#(b6)/E F#(b6) F#(b6)/E F#(b6) F#(b6)/E F#(b6) F#(b6)/E

T T T T

0 3 0 3 0 3 0 4 3 0 3 0 3 0 0

2 4 0 4 2 4 0 4 2 4 0 4 2 4 0

F#(b6) F#(b6)/E F#(b6) F#(b6)/E F#(b6) F#(b6)/E F#(b6) F#(b6)/E

T T T T

(0) 0 3 0 3 3 0 3 0 3 0 3 4 3 0 3 4

2 4 0 4 2 4 0 4 2 4 0 4 2 4 0 4

☼ C

F#7 F#7/E F#7 F#7/E F#add9 F#add9/E F#add9 F#add9/E

T T T T T T T T

0 2 0 2 4 2 4 4 4 2 4 4 4 2 4 4

(4) 4 0 4 4 4 0 4 4 2 4 0 4 2 4 0 4

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

F#7 F#7/E F#7 F#7/E F#add9 F#add9/E F#add9 F#add9/E

T

D

D/A D6/A D7/A D6/A B/A B6/A B7/A B6/A

10 11 12 13 7 8 9 10

To Coda 1 To Coda 2

A A6 A7 A6 A7 A6 A7 A6 A

5 6 7 8 8 6 7 8 7 5 0

rit.

E

A tempo

E7

E7/G E7

F

F# F#/E F# F#/E F# F#/E F# F#/E

T T T T

2 2 2 2

4 4 4 4

2 2 2 2

The musical score consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with eighth notes and rests, accented by chords F#, F#/E, F#, F#/E, F#, F#/E, F#, and F#/E. The bottom staff is in bass clef and shows fingerings (numbers 1-4) and fret numbers (0, 2, 4) for the left hand.

F#(b6) F#(b6)/E F#(b6) F#(b6)/E F#(b6) F#(b6)/E

T T T

0 3 0 3 0 3 0

2 4 0 4 2 4 0 4

F#(b6) F#(b6)/E F#(b6) F#(b6)/E F#(b6) F#(b6)/E F#(b6) F#(b6)/E

T T T T

F#(b6) F#(b6)/E F#(b6) F#(b6)/E F#(b6) F#(b6)/E

T T T

F#(b6) F#(b6)/E F#(b6) F#(b6)/E F#(b6) F#(b6)/E F#(b6) F#(b6)/E

T T T T

⌞ Coda 1

G
A tempo
A7 A6 A7 A6 A E7

rit.

G6

E7 G6

(0) 3 0 3 0 3 0 3 0 3 0 3 0

H E7 F# F#/E F# F#/E

0 3 0 3 0 3 0 3 0 3 0 3

T T

2 4 3 2 4 3 2 4 3 2 4 3

F# F#/E F# F#/E F# F#/E F# F#/E

3 2 4 3 3 4 3 2 4 3 2 4 3

T T T T

2 4 0 4 2 4 0 4 2 4 0 4

F# F#/E F# F#/E F# F#/E F# F#/E

2 4 2 3 4 2 3 4 3 4 3 4 3

T T T T

2 4 0 4 2 4 0 4 2 4 0 4

F# F#/E F# F#/E F#(b6) F#(b6)/E F#(b6) F#(b6)/E

(4) 4 3 4 3 4 4 3 4 3 4 3 4

T T T T

2 4 0 4 2 4 0 4 2 4 0 4

F#(b6) F#(b6)/E F#(b6) F#(b6)/E F#(b6) F#(b6)/E F#(b6) F#(b6)/E

T T T T

F#(b6) F#(b6)/E F#(b6) F#(b6)/E F#(b6) F#(b6)/E F#(b6) F#(b6)/E

T T T T

F#(b6) F#(b6)/E F#(b6) F#(b6)/E

D.S. al Coda 2

T T

Harm.

⊕ Coda 2

A7 A6 A

rit.

I

A tempo

E7

G6 E7

G6 E7

J

F# F#/E F# F#/E F# F#/E F# F#/E

F# F#/E F# F#/E F# F#/E

F# F#/E F#(b6) F#(b6)/E F#(b6) F#(b6)/E

F#(b6) F#(b6)/E F#(b6) F#(b6)/E F#(b6) F#(b6)/E F#(b6) F#(b6)/E

F#(b6) F#(b6)/E F#(b6) F#(b6)/E F#(b6) F#(b6)/E F#(b6) F#(b6)/E

T T T T

F#(b6) F#(b6)/E F#(b6) F#(b6)/E F#(b6) F#(b6)/E F#(b6) F#(b6)/E

T T T T

K

F#7 F#7/E F#7 F#7/E F#add9 F#add9/E F#add9 F#add9/E

T T T T

F#7 F#7/E F#7 F#7/E F#add9 F#add9/E F#add9 F#add9/E

T T T T

L

D/A D6/A D7/A D6/A B/A B6/A B7/A B6/A

0 11 12 0 11 12 0 11 12 0 11 12 0 8 9 0 8 9 0 8 9 0 8 9 0 8 9

A A6 A7 A6 A7 A6 A7 A6

rit.

M

Tempo I

E7

accel.

E7/G E7

E7/G E7

E7/G E7

from *Death Chants, Breakdowns & Military Waltzes*

Sunflower River Blues

Written by John Fahey

Open C tuning:
(low to high) C-G-C-G-C-E

A

Free time

C Cmaj7 C Cmaj7 C

Gtr. 1 (acous.)

mf
w/ thumbpick & fingerpicks
let ring throughout

Cmaj7 C Cmaj7 C

15ma *loco*

Harm.

Cmaj7 C Cmaj7 C

p *mf*

*2nd string sounded by pull-offs; don't pick.

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Cmaj7 C

B

Slowly ♩ = 92

Am Ab C

w/ thumbpick & fingers

Am Ab C

G N.C. C

G N.C. C

2nd time, Gtr. 1: w/ Fill 1

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the first two measures, the second system contains the next two measures, and the third system contains the final two measures. Each system features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a single staff, while the accompaniment is written on a grand staff (treble and bass clefs). The melody includes various rhythmic values, including eighth and sixteenth notes, and rests. The accompaniment consists of chords and single notes, often with fingerings indicated by numbers 1-5. The piece concludes with a double bar line.

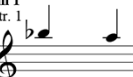
[illegible]

To Coda 

Am Ab C

Musical score for 'The Rose Tree' in G major, 2/4 time. The score is written for a single melodic line and a guitar accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The melody consists of a series of eighth and quarter notes, with a final measure containing a dotted quarter note and an eighth note. The guitar accompaniment is written in a simplified notation style, using numbers 0, 1, 2, and (2) to represent fret positions on the strings. The score is divided into four measures, with the first measure containing a treble clef and a key signature of one sharp.

Fill 1
Gtr. 1



1. G N.C. C

G N.C. C

2. G N.C. C

G N.C. C

E C5 Bb5/C G5/C C5 Bb5/C G5/C C

Bb5/C G5/C Cadd2

First system of guitar notation. Treble staff: Bb5/C, G5/C, Cadd2. Bass staff: (0) 8 7 8 X | 5 3 2 | 2 0 2 0 2 | 0 2 0 0. Fret numbers: 0 0 0 0 | 0 0 0 | 0 0 0 0 | 0 0 0 0.

C5 Bb5/C G5/C C5 Bb5/C G5/C C5

Second system of guitar notation. Treble staff: C5, Bb5/C, G5/C, C5, Bb5/C, G5/C, C5. Bass staff: (0) 8 7 8 X | 5 3 2 | 8 7 8 X | 5 3 2 | 0 0. Fret numbers: 0 0 0 0 | 0 0 0 | 0 0 0 0 | 0 0 0 0.

Bb5/C G5/C Cadd2

Third system of guitar notation. Treble staff: Bb5/C, G5/C, Cadd2. Bass staff: (0) 8 7 8 X | 5 3 2 | 2 0 2 0 2 | 0 2 0 0. Fret numbers: 0 0 0 0 | 0 0 0 | 0 0 0 0 | 0 0 0 0.

F Am Ab C

Fourth system of guitar notation. Treble staff: Am, Ab, C. Bass staff: (0) 2 0 2 | 0 1 0 0 | 0 0 2 0 | 0 0 0 2. Fret numbers: 2 0 2 0 | 2 0 1 0 | 0 0 2 0 | 0 0 0 2.

Am Ab C

Fifth system of guitar notation. Treble staff: Am, Ab, C. Bass staff: (2) 2 0 2 | 0 1 0 0 | 0 0 2 0 | 0 0 0 0. Fret numbers: 2 0 2 0 | 2 0 1 0 | 0 0 2 0 | 0 0 0 0.

[illegible]

D.S. al Coda

⊕ Coda

G N.C. C

3 3 3

(0) 2 0 2 0 2/4 0 2 0 0 0 0 2/4 0 0 2 0 0 2 0 0 0 2/4 0 0 0 0 2

G N.C. C

w/ thumbpick

from *The Transfiguration of Blind Joe Death*
Tell Her To Come Back Home
 Written by John Fahey

A

Moderately slow $\text{♩} = 92$

Csus2

Fadd9/A

*Gtr. 1
(acous.)

mf
w/ thumbpick & fingerpicks
let ring throughout

T
A
B

1	0	1	0	3	1	2	0	3	1	1	0	3	1	2	0	0
3	0	3	0	3	0	3	0	0	3	0	3	0	0	3	0	0

*To play along with recording, tune down 1/4 step.

Csus2 G5/C G5/B G5/A G5/B Csus2

(0)	1	0	1	0	3	1	2	0	0	3	0	3	0	3	0	0
3	0	3	0	0	3	0	3	0	0	3	0	2	0	0	0	0

Fadd9/A Csus2

3	1	2	1	1	3	0	1	3	0	3	1	2	1	0	1	0
3	0	3	0	3	0	3	0	0	3	0	3	0	0	0	3	0

G5/C G5/B G5/A G5/B Csus2 Cadd9

3	1	2	3	0	3	0	3	0	3	0	1	1	0	1	0	1
3	0	3	0	0	3	0	2	0	0	0	3	0	2	0	3	0

B

Cadd9

Fadd9/A

Cadd9

0	1	0	1	3	0	3	0	1	0	1	3	1	2	0	0	0
3	0	3	0	3	0	3	0	0	3	0	3	0	0	0	3	0

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3 0 3 0 0

3 0 3 0 0

3 0 2 0 0

0 0 2 0 0

1 0 1 0

3 0 3 0 0

[illegible][illegible]

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features a guitar part (top staff) and a bass part (bottom staff). The guitar part includes chord labels: D5, G, and C. The bass part includes fret numbers (0, 1, 3, 5) and a triplet marking (3). The score is written in 4/4 time and includes a key signature change to one flat (Bb) in the second measure.

D5 C D C

*Both downstemmed notes plucked w/ thumb (throughout).

D C G C

D

F F/E Fmaj7 C G C F F/E

**T = Thumb on 6th string

F F/Gb G C F F/E Fmaj7

1.

C G C F F/E F F/Gb G C

2.

F F/E F F/G $\flat$ G **E** Csus2

T T T

1 2 1 2 2 3 3 0 3 0 1 1 0 0

1 0 1 2 3 3 3 3 3 3 3 0 0 0

Fadd9/A Csus2

3 1 2 1 0 3 1 2 1 0 1 0 0 0

3 0 3 3 0 3 0 3 0 0 3 0 0 0

G5/C G5/B G5/A G5/B Csus2

3 1 2 3 0 3 0 0 3 0 0 1 0 1 0 0

3 0 3 0 0 3 0 2 0 0 0 3 0 3 0 0

Fadd9/A Csus2

3 1 2 1 0 1 3 0 1 3 0 3 1 2 1 0 1 0 0 0

3 0 3 3 0 0 3 0 0 3 0 0 3 0 0 0 3 0 0 0

G5/C G5/B G5/A G5/B Csus2

rit.

3 1 2 3 0 3 0 0 3 0 0 3 0 0 3 0 1 0 0 3

3 0 3 0 0 3 0 2 0 0 0 0 3 3 3 3 3 3 3 3

from *The Yellow Princess*

The Yellow Princess

Written by John Fahey

A

Freely
**E

*Gtr. 1
(acous.)

mf
w/ thumbpick & fingerpicks
let ring throughout

Emaj7

E7

E6

F#m7/E

F#m7b5/E

Esus4

E

Badd4

***T

***T = Thumb on 6th string

The musical score is written for guitar in 4/4 time, E major. It consists of a single system with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is played on the guitar, with a dynamic marking of *mf* (mezzo-forte) and a performance instruction: "w/ thumbpick & fingerpicks let ring throughout". The bass line is played on the guitar, with a dynamic marking of *mf* and a performance instruction: "let ring throughout". The score includes various chord symbols: E, Emaj7, E7, E6, F#m7/E, F#m7b5/E, Esus4, E, and Badd4. The score is marked with a box containing the letter 'A' and the word 'Freely'. A note at the bottom right states: "***T = Thumb on 6th string".

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E Em11

1/2 1/2 1/2 tr 1/4 1/4

0 4 0 4 0 4 (4) 0 0 (4) 2 0 3 2 3 0

B Moderately ♩ = 108

E E7 C#7/A C#7/A

f

12 9 12 9 10 9 10 0 X 9 6 9 6 7 7 0 X

9 9 9 9 0 0 0 0 6 0 6 6 6 6 0 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A A7 E

5 2 5 2 3 2 3 0 0 0 0 0 1 0 0 0 0 0 0 0

0 2 0 2 0 2 0 0 0 0 2 0 2 0 2 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

C#7b9(no3rd) B7(no3rd) C#7b9(no3rd) B7(no3rd)

(0) 4 0 4 0 2 0 2 0 0 2 0 4 0 4 0 2 0 2 0 0

4 0 4 0 2 2 2 2 0 2 0 4 0 4 0 2 2 2 2 0

4 0 4 0 2 2 2 2 0 2 0 4 0 4 0 2 2 2 2 0

C#7(no3rd) B7(no3rd) E

(0) 4 0 4 0 2 0 2 0 0 2 0 2 0 2 0 2 0 2 0 0

4 0 4 0 2 2 2 2 0 2 0 4 0 4 0 2 2 2 2 0

4 0 4 0 2 2 2 2 0 2 0 4 0 4 0 2 2 2 2 0

C

Eadd#9

The first system of guitar notation for the C Eadd#9 chord. The top staff shows a melodic line in treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff shows the fretboard with fingerings: (1) 2 0 1 0 2 | 0 2 0 0 0 || 5 7 6 0 7 6 0 | 7 6 0 7 6 0.

The second system of guitar notation for the C Eadd#9 chord. The top staff continues the melodic line. The bottom staff shows the fretboard with fingerings: (0) 7 6 0 7 6 0 | 7 6 0 7 6 0 | 7 6 0 7 6 0 | 7 6 0 7 6 0.

The third system of guitar notation for the C Eadd#9 chord. The top staff continues the melodic line. The bottom staff shows the fretboard with fingerings: (0) 7 6 0 7 6 0 | 7 6 0 7 6 0 | 7 6 0 7 6 0 | 7 6 0 7 6 0.

Em/G

A9

The fourth system of guitar notation for Em/G and A9 chords. The top staff shows a melodic line with a triplet of eighth notes. The bottom staff shows the fretboard with fingerings: (0) 10 9 10 9 0 | 10 9 10 9 11 0 | 12 11 12 11 0 | 12 11 12 11 9 0.

Em/G

A9

The fifth system of guitar notation for Em/G and A9 chords. The top staff continues the melodic line. The bottom staff shows the fretboard with fingerings: (0) 10 9 10 9 0 | 10 9 10 9 11 0 | 12 11 12 11 0 | 12 11 12 11 9 0.

Em/G Eadd#9

(0) 10 0 9 0 10 0 9 0 10 0 9 0 10 0 6 0 7 0 6 0 7 0 6 0 7 0 6

[illegible][illegible]

G/B G/A G/B G/D

Em G/D G/B G/A G G/A G/B G/D

Em G Em G/D G/B G/D

G+/D

Eadd#9 G+/D

Eadd#9

First system of musical notation for Eadd#9. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes. The bottom staff shows guitar fretting with numbers 0, 6, 7, and 0 on the strings.

G

Second system of musical notation for G. The top staff continues the melody. The bottom staff shows guitar fretting with numbers 0, 6, 7, and 0 on the strings.

D

G/B

G/A

G

G

Third system of musical notation. The top staff shows a more complex melody with some triplets. The bottom staff shows guitar fretting with numbers 0, 2, 3, and 0 on the strings.

Fourth system of musical notation. The top staff continues the melody. The bottom staff shows guitar fretting with numbers 0, 3, 0, and 0 on the strings.

D/F#

G

Fifth system of musical notation. The top staff continues the melody. The bottom staff shows guitar fretting with numbers 0, 3, 0, and 2 on the strings.

First system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody consists of eighth and quarter notes. The bass line features triplets of eighth notes and rests. Chord symbols 'T' are placed above the first two measures.

Second system of musical notation. Chord symbols 'D/F#' and 'G' are placed above the second and third measures respectively. The bass line continues with triplets and rests.

Third system of musical notation. Chord symbols 'Em', 'G', 'Em', and 'G' are placed above the four measures respectively. The bass line continues with triplets and rests.

Fourth system of musical notation. Chord symbols 'T' are placed above the four measures. The bass line continues with triplets and rests.

Fifth system of musical notation. Chord symbols 'D/F#' and 'T' are placed above the fifth and sixth measures respectively. The bass line continues with triplets and rests.

G

T 3 0 T 3 0

0 0 0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 3 3 3

T 3 0 T 0

(0) 3 0 0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 3 3 3

D/F# G Em

T T T T T T

(2) 0 0 2 0 0 0 0 0 0 0

2 2 3 3 3 3 0 0 2 0

G Em G Em

T T 0 0 0 0 0 0 0 0

0 3 0 0 2 0 0 0 0 0

3 3 0 0 3 3 3 3 0 0

G

T T T T T T

3 0 3 0 0 0 0 0 0 0

3 3 3 3 3 3 3 3 3 3

The Rose Tree

Moderato

D/F# G

[illegible]

Eadd#9

(0) 6 7 6 0 | 7 6 7 6 0 | 7 6 7 6 0 | 7 6 7 6 0 (7)

[illegible]

*grad. rit.

*Next 24 meas.

[illegible][illegible]

Eadd#9

0 0 0 0 | 0 0 0 0 | 7 6 7 6 | 7 6 7 6

⑩ 6 0 0 6 0 | 0 0 0 6 0 | 0 6 0 6 0 | 0 6 0 6 0

7 6 7 6 7 | 7 6 7 6 7 | 0 7 0 7 | 0 7 0 7

A tempo
E

Em7add4

C~~#~~/A

C#7/A

A

A7

9 6 9 6 | 7 6 7 0 2 | 5 2 5 2 | 3 2 3 0 0

(6) 0 6 0 6 | 0 6 0 0 2 | 0 2 0 2 | 0 2 0 0 2

E

C#7(no3rd)

B7(no3rd)

The musical score for 'The Rose Tree' is presented in a standard staff format. The melody is written on a treble clef staff with a key signature of three sharps (F#, C#, G#). The accompaniment is shown on a grand staff (treble and bass clefs). The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment features a steady eighth-note bass line and a treble line with occasional chords and rests. The piece concludes with a final chord in the treble and a sustained note in the bass.

C#7(no3rd)

B7(no3rd)

C#7(no3rd)

B7(no3rd)

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The melody is written on a single staff with a treble clef. The guitar accompaniment is written on a six-line staff. The first four measures of the melody are: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (half). The guitar accompaniment for these measures is: (0) (4) (0) (4) | 2 (0) 2 (0) 2 (0) | 4 (0) 4 (0) | 2 (0) 2 (0) 2 (0). The second four measures of the melody are: D4 (half), C4-B3 (beamed eighth notes), A3 (quarter), G3 (half), F#3 (quarter), E3 (half), D3 (half). The guitar accompaniment for these measures is: 4 (4) | 2 (2) | 4 (4) | 2 (0) 2. The third four measures of the melody are: C4 (half), B3 (quarter), A3 (quarter), G3 (half), F#3 (quarter), E3 (half), D3 (half). The guitar accompaniment for these measures is: 4 (4) | 2 (2) | 4 (4) | 2 (0) 2. The fourth four measures of the melody are: C4 (half), B3 (quarter), A3 (quarter), G3 (half), F#3 (quarter), E3 (half), D3 (half). The guitar accompaniment for these measures is: 4 (4) | 2 (2) | 4 (4) | 2 (0) 2.

E

The musical score for 'The Rose Tree' is presented in two systems. The top system features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff, while the accompaniment is indicated by vertical lines below the staff. The bottom system shows the continuation of the melody and accompaniment, with the melody staff including fingerings (0, 1, 2) and the accompaniment staff showing a sequence of notes (0, 1, 2, 3, 4, 5) under a wavy line. The piece concludes with a double bar line.

JOHN FAHEY

One of the last, great pioneers of guitar exploration, the late John Aloysius Fahey (1939–2001) was the grandfather of instrumental acoustic fingerstyle guitar. For over four decades, Fahey's vast output of raw, imaginative, deeply beautiful, and sometimes bone-chilling guitar compositions have inspired legions of followers, including such disparate artists as Pete Townshend, Leo Kottke, Beck, Thurston Moore, and Jim O'Rourke, not to mention countless bedroom fingerpickers across the planet. Eighteen of his works live on in this *John Fahey Guitar Anthology*, a definitive collection of note-for-note guitar transcriptions presented in both standard notation and tablature, covering his most iconic recordings from the 1960s and '70s.

America

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In Christ There Is No East or West

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John Henry

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Sligo River Blues

Some Summer Day

Spanish Dance

Steamboat Gwine 'Round de Bend

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Sunflower River Blues

Tell Her to Come Back Home

When the Springtime Comes Again

The Yellow Princess

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